

Phyllis Pollack

[redacted]
Northridge, CA 91607

b6

Phone number= [redacted]

Federal Bureau of Investigation
Attn: Freedom of Information/Privacy Act Unit
Office of Public and Congressional Affairs
935 Pennsylvania Avenue NW
Washington, DC 20535-0000

January 15, 2003

Dear FOIA/PA Officer:

This is a request for records under the Freedom of Information Act (5 U.S.C. 552) concerning the DECEASED individual, BOB MARLEY, a reggae musician. He was born in Jamaica on February 6, 1945, and he died of cancer on May 11, 1981. For proof of death, I have enclosed a section from the Penguin Encyclopedia Of Popular Music that references his death. I want all CROSS REFERENCES.

I request a copy of ALL records about this deceased individual which are at the FBI. This includes (but is not limited to) all documents, reports, memoranda, letters, bulkies, ELSUR (Electronic surveillance) records and indices, official and confidential files, personal and confidential files, electronic files, database references, "Do Not File" files and all other miscellaneous files and index citations relating to the subject in other files (i.e. "See Also" references). I would also like the ELSUR indices searched. In terms of which indices to search, please interpret this request broadly.

Please send me all MAIN FILES and CROSS REFERENCES and the SEARCH SLIP. I want ALL cross references.

FOIA regulations provide that if some material is properly exempt from mandatory disclosure, that all segregable portions must be released. If the requested material is released with deletions, I ask that each deletion be marked to indicate the exemption(s) being claimed to authorize each particular withholding. Also, I ask that your agency exercise its discretion to release records which may be technically exempt, but where withholding

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serves no important public interest.

I agree to pay reasonable costs associated with search and reproduction of the requested records up to a maximum of \$25 without my further permission. As you know, the law permits you to waive or reduce fees if this is "in the public interest because furnishing the information can be considered as primarily benefitting the public." I am requesting the above information as someone who works as a representative of the media, as a freelance journalist, who has written articles that have been published in media outlets that include The Village Voice and Billboard Magazine. Disclosure of the information is in the public interest because it is likely to contribute significantly to public understanding of the operations and activities of the government, and is not primarily in the commercial interest of the requester.

Thank you greatly for your assistance.

Sincerely,



Phyllis Pollack

t mariachi in the world').
d Mariachi Cuculense 'Romance' Albums incl. *The Writings 1908-1938* and *Mariachi Marmolejo 1933-36*

(b Carmine Ugo Mariano,) Saxes, flute, nadaswaram (double-reed instrument), sax at 17, played in US , played and recorded 1970, *Winked with Mum* king with Frank Rosolino LPs '51-7 on Imperial, em, World Pacific with rd, Rosolino, Manne, tried to Toshiko Aki- er on Candid '60 and Charles Mingus LPs on klee c'65-71, worked orchestra for several nadaswaram, lived making trips to India tiously infi by Charlie new ideas, preferring tation there was less essures. He was a and Rock Ensemble er's Colours (several three with Japanese incl. reedman Sadao on Inner City, Col- ktra and Good Time in '90s on Demon), os with Philip Cath- tons '74 on Finnish (and Sabu Marti- troup Pork Pie with others, and Helen ace, Jan Hammer, October on CMP/ CMP, Tea For Four nd Of Changes '82 on ECM with the sion, The Charlie 'Ds incl two vols Montoliu and Por- h Sound, celebra- on Intuition with v Wheeler, John ny-Clark, many

Martinez, Charlie and Eddie Palmieri, Héctor Rivers, Joe Quijano, attended High School of Industrial Arts where he heard mambos during lunch breaks. Tutored by percussionist Mike Collazo and timbalero Joe Rodriguez, gigged with Charlie '51 and was encouraged by Joe Cuba '52, turning pro with guitar trio Coco. Briefly with Palmeri's uncle's band Chino y sus Almas Tropicales, he then co-founded a group with 15-year-old Eddie incl. Quijano, assuming leadership when Eddie left to join Johnny Segui '55; performed at the famed Palladium Ballroom 'Home of the Mambo'. Made two LPs on Fiesta '56-8 incl. *Arriba! - Cha Cha Cha With Machito, Marin, Marquez*. Drafted into US Army '58-60, discharged as charanga/pachanga craze was getting under way, he formed his 'Chua Chua Group', a Latin jazz septet incl. Paquito Pastor, an NYC-born pianist and arr. who has also worked with Arsenio Rodriguez, Willie Rosario, Quijano, Joey Pastrana, Orquesta Panamericana (in PR), Puente, Héctor Casanova, Santiago Ceron, José Fajardo. The septet also incl. flautist Bobby Nelson, vocalists Victor Velázquez and Tito Jiménez (aka Tito Jay, percussionist and composer). Marin met Al Santiago when he left an autographed photo for display at Santiago's Casalegre Record Store, Santiago eventually signed him to Alegre. Another Alegre bandleader, Charlie Palmieri, was keen to record Jiménez's composition 'La Casa', but Marin protested and the song (on his Alegre debut album *Se Te Quemo La Casa* '62, reissued '92) was his biggest hit. Chivirico Dávila (1924-94) provided lead vocals and wrote six tracks, Marin's four-trumpet conjunto incl. Pastor, bassist Julio Andino (played in Machito, Noro Morales and Miguelito Valdés orchestras), singer Willie Torres in the chorus. Chivirico shared vocals with Torres, Cheo Feliciano and Elliot Romero on Marin's Alegre follow-up *Que Chevere Vol II* '64, which featured Alfredo 'Chocolate' Armenteros on first trumpet and solos.

Marin participated in the Alegre All-Stars' mid-'60s descarga set Vol. 4 'Way Out', contributing a timbales solo to the band's version of the Chano Pozo/Dizzy Gillespie standard 'Manteca', he also played on the Cesta All-Stars albums *Returned to Fiesta* for the top ten LP *Esta En Algo* '67, with Cuban sonero Justo Betancourt, signed with Brunswick '67, and *Out Of My Mind* was prod by long-time Latin jazz promoter Jack Hooke, currently co-producer with RMM's Latin jazz division Tropijazz (founded '92) and director of the Tropijazz Talent Agency ('94), but the album was not released until '70. Marin wanted to continue in the tipico vein while the label expected a Mongo Santamaría-type Latin fusion

sound, when he threatened legal action it was released but not promoted. He returned with *Saxofobia Vol I* '71 on Santiago's newly-formed Mañana label (remixed version incl. on *Saxofobia Plus* '93 on Mucho), his band 'La Saxofónica' having a unique front line of five saxes rhythm section and voices the album conceived and prod by Santiago with piano chores shared by Charlie and Pastor flopped due to music politics suppressing its airplay. His 90s day job is with a US government poverty agency helping people with living skills. He frequently performs with piano, bass and rhythm, he organized a four-trumpet conjunto incl. Chivirico for a tour of Colombia '93, first gig there had an audience of 12,000, he and Chivirico performed with the Partially New Alegre All-Stars reunion concert in the Bronx mid-'94.

MAR-KEYS. The Studio session players who had instrumental hits guitarist Steve Cropper (b 21 Oct '41, Willow Springs MO), bassist Donald 'Duck' Dunn (b 24 Nov '41, Memphis), drummer Terry Johnson, Jerry Lee Smith on keyboards, Wayne Jackson on trumpet, Don Nix on baritone sax, Charles 'Packy' Axton on tenor. Axton's mother and uncle had formed Satellite label (renamed Stax), white youngsters who loved black music began by backing Rufus and Carla Thomas. Their own hit was 'Last Night', written and arranged by Chips Moman (no 3 USA pop chart '61, when label was still Satellite), they continued with 'Morning After', 'Pop-Eye Stroll', 'Philly Dog' etc but never reached top 40 again. Mar-Keys name was soon retired as Cropper became a founder member of Booker T and the MGs, took Dunn with him, but MGs and Mar-Keys played together on stage, backing all the label's stars in now-legendary Stax soul revues. Eventually sole survivors Andrew Love and Jackson added Floyd Newman on baritone and became the Memphis Horns, remaining ace session group. Axton formed the Packers, had R&B hit with Mar-Keys soundalike 'Hole In The Wall' '65. Nix had solo career, wrote 'Goin' Down' (much covered by J.J. Cale, Jeff Beck etc), then turned producer, working with Beck, John Mayall, Freddie King, Delaney and Bourne Bramlett etc. Don Nix published *Road Stories And Recipes* '97, some of the stories poignant and the Southern recipes mouth-watering.

MARLEY, Bob (b Nesta Robert Marley, 6 Feb '45, St Ann's Parish, Jamaica, d 11 May '81, Miami FL) Singer, songwriter, guitarist and bandleader in the Jamaican national idiom of reggae, his greatness as a musician combining with transparent honesty and hatred of violence to make

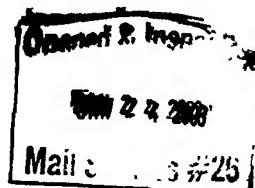
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FOIA/PA SECTION
Federal Bureau of Investigation
J Edgar Hoover Building
Department of Justice
935 Pennsylvania Ave NW
Washington, DC 20535





Federal Bureau of Investigation

Washington, D.C. 20535

MS PHYLLIS POLLACK

[REDACTED]
NORTHRIDGE, CA 91607

JANUARY 29, 2003

b6

Request No.: 0972522- 000
Subject:MARLEY, BOB

Dear Requester:

- This acknowledges receipt of your Freedom of Information-Privacy Acts (FOIPA) request to the FBI. The FOIPA number listed above has been assigned to your request.
- For an accurate search of our records, please provide the complete name, alias, date and place of birth for the subject of your request. Any other specific data you could provide such as prior addresses, or employment information would also be helpful. If your subject is deceased, please include date and proof of death.
- To make sure information about you is not released to someone else, we require your notarized signature or, in place of a notarized signature, a declaration pursuant to Title 28, United States Code 1746. For your convenience, the reverse side of this letter contains a form which may be used for this purpose.
- If you want the FBI's Criminal Justice Information System (CJIS) to perform a search for your arrest record, please follow the enclosed instructions in Attorney General Order 556-73. You must submit fingerprint impressions so a comparison can be made with the records kept by CJIS. This is to make sure your information is not released to an unauthorized person.
- We are searching the indices to our central records system at FBI Headquarters for the information you requested, and will inform you of the results as soon as possible.
- Processing delays have been caused by the large number of requests received by the FOIPA. We will process your request(s) as soon as possible.

Your request has been assigned the number indicated above. Please use this number in all correspondence with us. Your patience is appreciated.

Sincerely yours,

A handwritten signature in black ink, appearing to read "David M. Hardy".

David M. Hardy

Dissemination Section

Section Chief,
Records Information

and

Records Management Division



Federal Bureau of Investigation

Washington, D.C. 20535

MS PHYLLIS POLLACK

[REDACTED]
NORTHRIDGE, CA 91607

b6

January 31, 2003

Request No.: 0972522-000
Subject: MARLEY, BOB

Dear Ms. Pollack:

The records that you have requested were previously processed under the provisions of the Freedom of Information Act for another requester.

Enclosed are 10 pages of documents that are being furnished to you at no charge along with a copy of the Explanation of Exemption form (OPCA 16a).

You may submit an appeal from any denial contained herein by writing to the Co-Director, Office of Information and Privacy, U. S. Department of Justice, Suite 570, Flag Building, Washington, D. C. 20530-0001, within 60 days from receipt of this letter. The envelope and the letter should be clearly marked "Freedom of Information Appeal." Please cite the FOIA number assigned to your request in your letter so that your request may be easily identified.

A handwritten signature in black ink, appearing to read "David M. Hardy".

Sincerely yours,

David M. Hardy
Section Chief,
Records Information
and Dissemination Section
Records Management Division

Enclosure(s)